

Calder exhibit and films at Bruce



ELI KLEIN FINE ART, NEW YORK, NY

Music Maestro Please, n.d., Color lithograph by Alexander Calder (1898-1976)

The Bruce Museum will hold a three-part Wednesday morning film series, "Alexander Calder: Artist and Printmaker" that examines the life and work of the artist and the art of printmaking in conjunction with the Bruce's upcoming exhibition, "Alexander Calder: Printmaker," which opens on Oct. 31.

The first film in the series, "Alexander Calder - American Masters Series," is a 60-minute presentation at 10:30 a.m. on Nov. 4. The series continues at 10:30 a.m. on Nov. 18 with two films — "Calder's Circus" (19 minutes) and "Mobile by Alexander Calder" (24 minutes) — which focuses on some of the artist's better known sculptural works.

The series wraps up at 10:30 a.m. on Dec. 9 with an exclusive screening of the PBS documentary film "All About Prints," a 56-minute exploration of the art of printmaking from the perspective of influential curators, collectors, dealers, printmakers and artists.

Shot in high-definition video inside museum print rooms at print fairs, galleries and print workshops throughout America and Europe, the film looks into the collaborative nature of printmaking, the democratic character of multiples and the roots of the art form.

"Alexander Calder: Printmaker" will be on view through Jan. 31. Organized by the Bruce Museum, the exhibition brings together 28 original Calder prints. Comprised of literary illustrations, poster designs, studies related to sculptures and paintings, and ostensibly independent compositions, the artist's prints intersect with his more famous works while also providing insight into his working process. Photographs of the artist at work are also included.

Film screenings take place in the Bruce Museum's Bantle Lecture Gallery, and the series is free of charge with museum admission. Coffee and discussion follow each screening.

The Bruce Museum is located at 1 Museum Drive. General admission is \$7 for adults, \$6 for seniors and students, and free for children under five and members. Admission is free to all on Tuesdays. For information, call the Bruce at 203-869-0376 or go to www.brucemuseum.org.

Calder

on paper

New exhibit at Bruce Museum focuses on artist's prints

It's impossible to think about Alexander Calder without visualizing one of his graceful abstract mobiles. We know about his imposing stabiles, his witty "Cirque Calder." But beyond his three-dimensional sculptural inventions, the artist was prolific, producing paintings, jewelry, tapestries, theater sets and costumes, architectural interiors, wallpaper and prints. With a lifelong interest in printmaking, he created hundreds of etchings and lithographic prints throughout his long career.

The Bruce Museum's new exhibition, "Alexander Calder: Printmaker," brings together 28 of his prints, along with watercolor paintings and several small pieces of sculpture. It opens Saturday, Oct. 31 and runs through Jan. 31, 2010. Robin Garr, the Bruce's director of education, and guest curator Jodi Roberts, Ph.D. candidate, NYU Institute of Fine Arts, organized the show. It highlights Calder's involvement in printmaking processes and proficiency in printing techniques. Included are works from the museum's collection and loans from other institutions, galleries and individuals.

Calder's prints display a degree of stylistic and iconographic continuity, but they served diverse purposes. Comprised of literary illustrations, poster designs, studies related to sculptures and paintings, and ostensibly independent compositions, the artist's prints intersect with his more famous pieces while also providing insight into his working process and extra-artistic concerns.

Born in 1898 in a suburb of Philadelphia to a family of artists, Calder spent the majority of his childhood in Pasadena, Calif. He received a degree in mechanical engineering from New Jersey's Stevens Institute of Technology in 1919, but by 1922 he had abandoned this early career path. Instead, Calder enrolled at the Art Students League of New York in 1923, where he took classes in etching and lithography. To support himself while living in New York City, Calder worked as an illustrator for the National Police Gazette, producing lively sketches of local entertainment and sports events for the magazine. The sparse lines and sense of spontaneity that characterize his commercial illustrations find echoes in Calder's earliest prints, several of which are included in the exhibition.

Calder picked up his study of printmaking after moving to Paris in 1926. There, he met members of the early 20th century avant-garde, including Joan Miró, Fernand Léger, Marcel Duchamp and Piet Mondrian, whose work influenced Calder's own journey into abstract sculpture. He also met British artist Stanley William Hayter, widely considered to be one of the most influential printmakers of the 20th century. The museum's show highlights the mutual exchange and lasting friendship enjoyed by both artists with its inclusion of three Calder prints that issued from an edition created by Hayter's studio.

Calder returned to the United States in 1933. He lived in Roxbury, Conn., but retained strong ties to the Parisian art world. While



Above, "A Gnat Challenges a Lyon" from "Fables," 1931, Museum of Modern Art; left,

"Abe Ribicoff," 1974, lithograph,

Bruce Museum Collection © 2009

Calder Foundation; below, "Music

Maestro Please," lithograph, Eli

Klein Fine Art, New York, © 2009

Calder Foundation.



he was still in his 40s, a mid-career retrospective at the Museum of Modern Art in 1943 cemented his status as an artist of international stature. In 1952, he represented the United States at the Venice Biennale, where he won the grand prize for sculpture. Soon thereafter, he acquired a home in Saxe, France, and began spending a great part of the year working abroad.

As Calder's professional reputation took off in the late '40s and '50s, so did his production of prints. Masses of lithographs based on his gouache paintings hit the market, and deluxe editions of plays, poems, and short stories illustrated with fine art prints by Calder became available for sale. Visitors will find ample examples of Calder's late print work in this exhibition.

The role of printmaking in an artist's career is often complicated, raising questions of an image's function, intended audience and authenticity. "Alexander Calder: Printmaker" offers the opportunity for an in-depth exploration of his particular body of work and an analysis of larger issues surrounding the production, use and distribution of fine art prints.

The Bruce Museum, 1 Museum Drive, Greenwich, is open Tuesday-Sunday. Admission is \$7 adults, \$6 seniors and students, free for members and children under 5. Admission is free to all on Tuesdays; exhibition tours are Fridays at 12:30 p.m. For more information, call (203) 869-0376, or visit www.brucemuseum.org.

—Pucci Mower McGill

PULSE

Impressive impressions



EXHIBIT: Calder prints on display at Bruce Museum.

Think Alexander Calder and you think mobiles, kinetic sculpture. But Calder as printmaker? Not too much is known about the prints created by Calder throughout his career, which is why the Bruce Museum in Greenwich is presenting the exhibition "Alexander Calder: Printmaker," on view through Jan. 31. **Page 3**

THE BEAT

2 guys from Stamford playing it up in N.Y.

BLOOM ADAPTS, DIRECTS TIMELESS TALE

By Christina Hennessy
STAFF WRITER

When he was a little boy, Jeremy Bloom got one of his first tastes of performing on stage by playing a Munchkin in a production of "The Wizard of Oz."

"One of the quintessential roles," of an up-and-coming actor, he said while laughing during a recent interview.

That, and other early experiences, cinched the 24-year-old's belief that a life in theater was where he wanted to be.

"Intrinsically, I guess, I was led to it," the Stamford native, who is pictured on the cover, said.

As he got older, he continued to perform, participating in productions with the Summer Theater of New Canaan, Curtain Call Inc.'s children's programs and, later, in the

drama program at Stamford High School.

After his high school graduation in 2003, Bloom headed off to Northwestern University in Evanston, Ill., to study English and performance studies, having already attended a summer program there during his junior year. He graduated in 2007 and moved to New York City. There, he has since worked on about a dozen productions, including the opera "Lucia di Lammermoor," that opened the Metropolitan Opera's 2007-08 season, directed by his former professor and the Tony Award-winning Mary Zimmerman, whom he considers a mentor.

He also has directed and written several award-winning plays including "The Wendy Complex," a story about a skydiver's quest to set a record for the longest and fastest free

Please see YOUNG on 4

SQUIER MUSICAL OPENS IN BROOKLYN

By Christina Hennessy
STAFF WRITER

It is the mid-1950s in Brooklyn, N.Y., and two struggling comics hope a performance on television's most popular variety show will give them their big break. But they soon learn that fame comes with a price.

For the next two weeks, their story will play out as the Brooklyn-based Gallery Players presents "Top of the Heap," a musical by Stamford resident William Squier, who wrote the book and lyrics, and Jeffrey Lodin, who wrote the music. Both have collaborated on other musicals, including "A Hundred Years Into the Heart."

"It started out as an exercise to see if we could come up with a musical equivalent to the live dramas they had on television in the 1950s," Squier said of "Top of the Heap."

"We were going for that sense of heightened naturalism," he added.

The musical had its first full staging at Stamford's Curtain Call in 2004 before going on to a run at the Spirit of Broadway Theater in Norwich and other stages. Since then, it has received several awards and was performed at the New York Musical Theater Festival in 2007, for which it received the Director's Choice Award.

It is staged as a show within a show, as the story revolves around a live broadcast of a popular television show, which also is named "Top of the Heap."

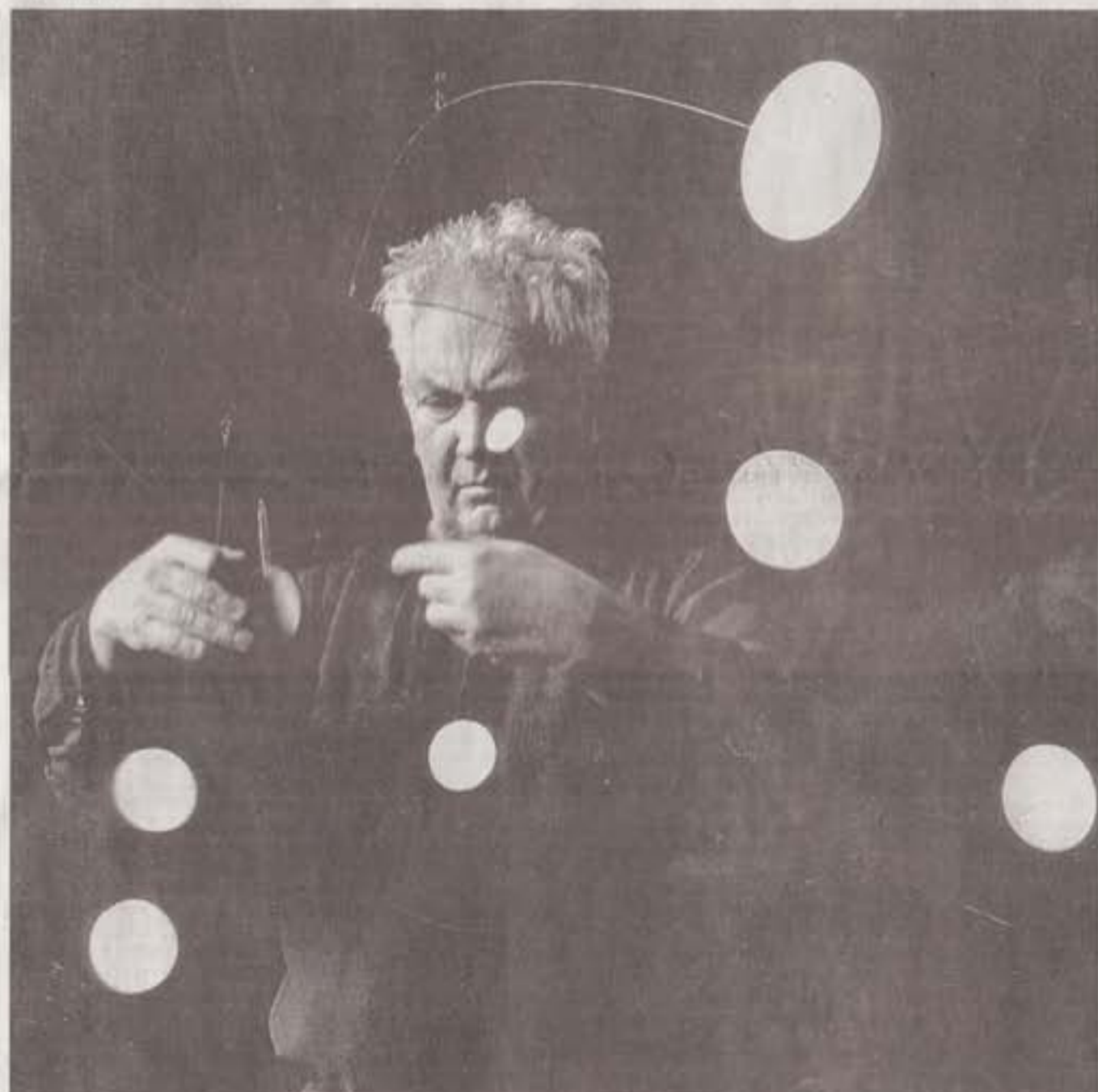
"This is the first big, full production that is happening in New York City," Squier said. "It's the one with all the bells and whistles."

The show runs through Nov. 15 at the
Please see 'TOP' on 4



Artist Alexander Calder, below, is best-known for his mobiles and kinetic sculpture. A new exhibit at the Bruce Museum explores the artist as a printmaker. At right is one of the prints in the exhibit, "L'Aigle (The Eagle)," a color lithograph.

CONTRIBUTED PHOTOS



Calder prints enliven the Bruce

By Abby Luby
CORRESPONDENT

Think Alexander Calder and you think mobiles, kinetic sculpture. But Calder as printmaker?

Not too much is known about the prints created by Calder throughout his career, which is why the Bruce Museum is presenting the exhibition "Alexander Calder: Printmaker," on view through Jan. 31.

As it turns out Calder (1898-1976), like many other artists of the 20th century, used the printmaking process as another vehicle for creative expression. The new exhibit includes 28 prints that are literary illustrations, poster designs and sculptural studies.

No one has explored his printmaking in depth, which is the focus of the show," said Robin Garr, director of education at the Bruce Museum and curator of the exhibit. "To our knowledge, there has never been an exhibit devoted to Calder's prints." Calder learned printmaking in 1923 when he was in the Art Students League of New York and where he also learned illustrating.

He got a job as illustrator for the National Police Gazette, a publication covering local entertainment and sporting events. Calder could spontaneously sketch a scene or subject using simple lines and forms that would later become his signature style.

When Calder moved to Paris in 1926, he coupled his illustration talents with his printmaking skills to widely distribute his work. The lyrical quality of many of these works can be seen in his sculptures.

In the show, the lithographs "Music" and "Spirals" are unmistakably Calder, with his biomorphic forms in primary colors, and although they are two-dimensional pieces, they are anything but static. Redolent of his wired sculptures are cartoons "Lyon" and "Santa," which is from a portfolio book created for a play by E.E. Cummings.

When Calder won the grand prize in sculpture at the 1952 Venice Biennale, he rocketed to fame. "He was approached by dealers from printmaking studios about making prints from his gauche studies, which is one way he worked out his sculptural ideas," Garr said.

Calder, as an internationally celebrated artist, understood that prints of his work would be lucrative. "Printmaking was a way for artists to make money and it was the basis of the whole artist industry," Garr said. "Look at Andy Warhol as an artist and a businessman with his Warhol Factory, or Rubens with his apprentices. Artists are business people and if they are lucky enough to be successful, they can continue to make art."

Please see CALDER on 4